MUSEUM NEWS

PUBLISHED BY

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

No. 50 TOLEDO, OHIO October, 1927

PRINCESS DEMIDOFF JOHN SINGER SARGENT

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

SARGENT'S PRINCESS DEMIDOFF ACQUIRED

JOHN SINGER SARGENT at the time of his death in 1925, was universally acclaimed as America's greatest painter. While he will perhaps ever be known best by the splendid portraits from his brush of the great and the near great among his contemporaries, he was a most versatile artist. His figure pieces, particularly those of the Venetian and Spanish types, his out-of-door scenes, and his water colors all show the brilliancy which was his. His greatest ambition was to have been a mural painter and altho it fell to his lot to produce extensive and important works in this field, fate denied him the supreme achievement in it that was granted to him in portraiture.

Born in Florence, Italy in 1856, he received his early art education in the Academy of Fine Arts and the great galleries of that city. With the wealth of material in them he had a most remarkable opportunity for studying, while still in his tender years, the works of the old masters. At the age of eighteen he went to Paris and entered the classes of Carolus-Duran, the greatest and most popular teacher of his time. There he achieved a mastery of the painter's craft to which, as time went on, he added a facility with the brush that brought him early recognition thruout the art centers of the world.

The early struggles that fall to the lot of so many artists were never Sargent's. It was never his fortune to go cold or hungry, nor to live in an attic nor to want for patrons. Perhaps, therefore, the greater praise is due him for his indefatigable energy without which his achievements would have been impossible. It is generally the fires of necessity which temper the metal of the genius, and the artist who goes far is the one who has to struggle against seemingly insurmountable obstacles. Unpricked by the goad of need, Sargent worked on and became a master.

His works were not always pleasing to the critics of his time nor indeed always to his sitters for he was a new and startling luminary in the firmament. His Salon and Royal Academy pictures frequently brought down upon him the malediction of critic and layman alike who could not understand a type of painting even a slight step in advance of the works to which they were accustomed. But there were always those, tho some times few indeed, who recognized in them the mastery which is theirs.

In 1884 Sargent removed from Paris to London and there lived until his death, making frequent trips to the continent of Europe and occasionally to America where besides many portrait commissions, he executed the great murals in the Boston Public Library and the Museum of Fine Arts. He did perhaps his best work in the last decade of the nineteenth and the first decade of the twentieth centuries and in that period produced a galaxy of great portraits. Among the most interesting of them is that of Princess Demidoff which has been installed in the Maurice A. Scott Gallery of the Toledo Museum by Florence Scott Libbey.

The Russian Princess' portrait was painted by Sargent in 1895. Attired in a white satin gown with a brilliant red cape thrown over one shoulder she has been placed against a Japanese screen as a background, with that "unerring tact and amazing felicity" which was Sargent's in the posing of his subjects and which marks him as a great designer as well as a great painter. The figure shows the solid construction characteristic of Sargent, being built up in paint and finished with broad and dashing but unerring brush strokes. It has a fine solidity in modelling and an atmospheric quality that causes it to stand out in the round. The textures of the flesh, the gown, the cape and even the screen are indicated in a masterful way. There is in the pose and the carriage of the Princess that spontaneity always found in the best of Sargent's portraits.

During his life time, Sargent received perhaps every honor and every distinction that can come to an artist and far more than do come to most. He was a member of the American National Academy and of the English Royal Academy and the French Legion of Honor. His works were shown and he received medals and awards at all the important exhibitions. Many of his paintings found their way into the leading museums of the world.

The Toledo Museum is most fortunate in the possession of the portrait of Princess Demidoff for it is among his greatest works, and Sargent was one of America's greatest painters.

A DESIGN CLASS WORKING FROM MUSEUM COLLECTIONS

OUR SCHOOL OF DESIGN

WITH September opens the twenty-fourth year of the Museum School of Design. From the first classes taught in 1903 by Director and Mrs. George W. Stevens, the enrollment has increased to more than 1200. From rooms in the old Museum building at Madison and 13th Street and later in the Scott house on the Museum grounds, the school has graduated into the present perfectly equipped department on the ground floor of the Museum building.

Following more closely each year the Toledo Museum policy of teaching art as a science helpful to all people, the School trains its students to apply the criterions of color and design to the daily problems of a purchasing, home-making and commercially employed public.

The Museum School offers free courses in seventeen elementary and advanced subjects. For the housewife and future home-maker or designer are classes in color and design, composition and arrangement of rooms, proportion and color of dress and in those rudiments of design necessary for an intelligent appreciation and enjoyment of the best about us, for creative design or for the wise selection of purchased articles.

For the commercial art worker is offered practice in the various techniques used in fashion illustration for newspaper reproduction, in hand-lettered showcards and layouts, and in advertising posters.

Toledo University students may major in art at the Museum, receiving credit toward their college diploma for work done in Museum design classes.

To High School students the Museum School offers training and practice supplementary to the art courses of the public schools. By its Museum collections and the design study based upon these treasures, the Museum School affords an opportunity for constructive contact with masterpieces accessible to but few art classes in the world.

For all classes the close connection of class rooms with the Museum galleries makes possible constant research in the collections, by which the student develops his ability to recognize the best in design and color, and draws inspiration for his own appreciation and creation. Here pupils are shown that the greatest art is built upon a sound method of procedure which all may understand and use, and whereby the average talent may surely achieve pleasing design to fulfill the needs of

every life. In classroom and gallery the student of pronounced gifts may gain free his first years of training and is thus frequently enabled to complete in shortened period the work of special schools for the development of his individual talent.

Saturday at the Museum School is devoted to twelve classes in first and second year color, design and drawing for children of the fourth to eighth grades of the elementary schools. The Museum desires to give this opportunity for study to those most deserving in their talent and sustained interest. To this end the first year work for children is open only to those recommended by the principals of the city public and parochial grade schools. Formerly three children were sent us by each principal. With the opening of the new classrooms in the enlarged Museum, the School was enabled to provide working space and instruction to one per cent of the enrollment of all grade schools. Today no school sends fewer than three pupils and the largest grade school may recommend as many as fifteen. Second year children may return without recommendation. These students are especially eager for association with the beauty in our collections and are frequently sent to work in the galleries. Rudiments of color, design and drawing are taught them, these principles being illustrated by the collections. This is followed by creation of original designs following the principle illustrated, and the student finishes by adapting his design for practical use in the decoration of objects he uses and sees about him.

A class in methods for art teachers of the elementary grades has been taught for three years in co-operation with the public schools. Here experienced teachers gather to gain new ideas and added facility in the technical presentation of art problems to their classes.

The influence of twenty-three years' free teaching by the Museum School of Design is increasingly apparent in practical ways in Toledo. Department stores report our student influence on the taste of the purchasing public, our pupils are sought for advantageous positions in commercial work, and their training in our classes receives advanced credit at eastern and western schools of high standing.

Four instructors, graduates of the best training schools, teach the classes under the supervision of Mrs. George W. Stevens, Director, and Mrs. Blake-More Godwin, Dean.

MUSIC APPRECIATION AND HISTORY

FOR many years the Museum in its teaching of art has stressed in its Design School and its Art Appreciation classes alike the fundamental principles which make for beauty in man's creations. In these classes the student has been taught the laws of art, and has been shown their application by the master artists and artisans of the past and the present. A course in the Appreciation and History of Music will be conducted this year along those lines which have proven so successful in the field of art.

The course will give to each student a knowledge of the fundamental principles upon which good music is based and a true understanding of the merits of the great musical compositions, a comprehension of their composers' aims and ultimate achievements.

Mr. Charles Paul Tanner has been appointed to conduct the music classes. He has done similar work in Spokane, Washington, with great success. He will have at his disposal for the illustration of his talks the organ, from the console of which he can command practically the equivalent of a symphony orchestra. The lectures will begin with the theory of sound, and proceed through the discussion of musical terminology and instruments to the beginning and development of musical form and on to the rendition and analysis of the works of the leading composers of the various schools.

These classes will meet each Tuesday afternoon at three o'clock, and are open to all adults and students from the high schools and institutions of higher learning.

MOTION PICTURES

THE Educational Motion Pictures for children are arranged in part to supplement the Art Talks, which this season will be on the Arts of France represented in the Museum's collections. Other films of travel, the beauties of nature, and humor are introduced to give variety and added interest to the program. The showings, each of which lasts about thirty minutes, occur in the Lecture Hall on Saturdays at 1:45, 3:30 and 4:15 and on Sundays at 2:50 and 4:10. Adults may attend them if seats are available after the children have been accommodated.

THE HEMICYCLE OF THE TOLEDO MUSEUM

THE SUNDAY CONCERTS

FOR many years the Museum has conducted free Sunday afternoon concerts, to offer to the people of Toledo the best of music without cost. The success of these has been in large measure due to the hearty and generous co-operation of the musicians of the city, who have given freely of their talents that all might benefit.

This autumn the concerts will be resumed for a full season, and will be held as heretofore in the Hemicycle each Sunday afternoon at 2:30 p. m. The Committee appointed to arrange the concerts for the season consists of Mr. William A. Howell, chairman, Rev. Ignatius T. Kelly, Mrs. Samuel M. Jones, Mr. Vernon K. Richards, Mrs. Frederick R. Persons, Miss Ruth Elgutter and Mrs. Edmund D. Northup. They have planned an interesting and varied series of concerts, in which the leading musicians and musical organizations of Toledo will participate.

The four manual organ presented to the Museum early this year by Miss Sarah Miller Libbey and Mrs. Alice Libbey Walbridge, and dedicated to the Founder, Edward Drummond Libbey, is a great addition to our musical facilities. It provides an opportunity not only for organ recitals, but for ensemble work with soloists, orchestras and choruses. The enlarged Hemicycle has perfect acoustic qualities for all types of music, and a seating capacity adequate to our needs. No longer is it necessary to turn away an audience three times as large as that admitted, as was frequently the case before the construction of the addition to the building.

With the perfect setting and equipment which the Museum now has, the continued interest of our musical artists and the renewed enthusiasm of music lovers, the coming season promises to be most successful.

AN OPEN EVENING

IN connection with the Lectures for Members, the Museum galleries will be open from 7 until 10 each Friday evening during the season. This will afford those who come to the lectures, which are held at 8:15, as well as those who are unable to visit the Museum during the day, an opportunity to enjoy the works of art in the galleries.

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

No. 50 OCTOBER 1927

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE MUSEUM is now embarking upon its twenty-fifth year of educational activities for the benefit of all the people of Toledo. Last season was, as it should have been, the most successful in our history. For it was built upon the solid foundation of many years of research and experiment in the proof of a theory and the pursuit of an ideal.

With the sympathetic understanding of our Founder, Edward Drummond Libbey, our first Director, George W. Stevens, conceived a plan and formulated a policy for the art education of Toledo. That this policy was a wise one has been proven by the steady and substantial growth of interest in our own city, and its adoption in whole or in part by many art institutions in this country and some abroad.

Our Founder in enlarging our building has provided us with the most perfect facilities for the maintenance of our educational work: fine galleries for the display of our collections, modern class rooms for our School of Design, a Lecture Hall for our children's educational work, and the beautiful Hemicycle for our concerts and other adult activities.

By his great bequest Mr. Libbey has provided for the further expansion of our work and for the upbuilding of our collections through the acquisition of masterpieces in all fields of art, so that eventually we may be able to show in our own galleries the complete evolution of man's creative accomplishments. Our Museum will become a Mecca for the art lovers and students of the world, just as the galleries of Europe now are.

In the past our members have been the mainstay of this institution, and have enabled us to make it known far and wide as a most progressive and outstanding museum. While no longer the sole support, they are still a very vital factor. Their continued interest this year has been most gratifying.

To those who pay their dues in the fall, this, then is to say that dues are now due, and the payment thereof will be most acceptable.

TALKS FOR GRADE SCHOOLS

THE Museum offers each year a number of talks to which teachers in the grade schools may bring their classes. These are planned to supplement the work which is being done in the classroom. They give to the geography class a vitalizing breath of the countries about which the text book tells. They enliven the pages of history with the handiwork of the men of long past ages. They show the art which grew side by side with languages and literatures. They add interest to many other subjects of study. These talks are given by Miss Eula Lee Anderson and Miss Sally Secor Bissell, and last year the number of classes which took advantage of them was only limited by the time at the disposal of our staff.

This year the following subjects are in readiness: Life in Old Egypt, Life of the Greeks, The Story of the Greek Vase, Greek Sculpture, The Life of the Romans, Roman Animal Sculpture, Days of Knighthood, The Story of the Book, The Arts of Italy, The Arts of France, Spain and her Arts, The Arts of Germany, A Home of Switzerland, Holland, her People and her Art, and The Arts of Early America.

For those teachers who prefer, Miss Anderson or Miss Bissell will be glad to conduct the class thru the Museum, talking of its varied collections, and the most important objects in them.

IMPORTANT EXHIBITIONS PLANNED

THE temporary exhibitions are arranged to supplement the Museum's permanent collections, and to give to its visitors an opportunity to see and study the best of contemporary art, together with important phases of older art, which are not adequately represented in the Museum.

For this year the Museum has planned an especially strong program of temporary exhibitions, including one large showing of contemporary American painting and one foreign group of great importance. Representative American paintings by living artists have been exhibited each year during June, July and August, and 1928 will bring the Sixteenth Annual Exhibition of this kind.

In carrying out the plan to have one exceptionally important exhibition of foreign paintings each year, there has been arranged for February and March 1928, a Centennial Exhibition of the works of Goya, the great Spanish painter who died in 1828. Some of Goya's finest portraits and a set of six panels showing the Capture of the Bandit Maragato, painted with the characteristic fantastic humor, which is noted particularly in his etchings, have been lent to the Museum from important private and public collections in this country and Europe. Because of the interest in things Spanish which Toledo has always had, due to the association of its name, it seemed eminently suitable to hold this exhibition in Toledo and it will undoubtedly be one of the outstanding exhibitions of the year in the entire country.

Of national as well as local interest also is the Carlton T. Chapman Memorial Exhibition to be held from October 2 to November 14. Chapman has always been considered a Toledo artist, having painted here for many years and many of his canvases depict scenes in this vicinity. He is, however, one of America's most noted painters in the field of scenes of naval warfare and maritime pursuits. His series of the War of 1812 is especially fine and some of the most important canvases from it will be shown in this exhibition. The Constitution Capturing the Guerriere has been lent by the New York Historical Society, and The Bonhomme Richard and the Serapis by the City Art Museum of St. Louis. Other paintings in oil and watercolor and a group of etchings have been secured from Mrs. Chapman, from the Army and Navy Club, Washington, D. C., the Larchmont Yacht Club, the Brooklyn Museum, and many private collectors.

A group of sixty American paintings illustrating the story of American art from Colonial days will be shown in December. Such artists are represented as Stuart, Copley, Inness, Whistler, Sargent, Bellows, Henri and others, many of whom are represented in the Museum's permanent collection.

Following the exhibition of Chinese Art which brought many visitors to the Museum during the month of September, Gallery IV will be occupied by a collection of East Indian Paintings, never before shown in America. Paintings by Ohio Women Artists will be shown in January, the work of the Toledo Pictorial Photographers in February, the Exhibition of Watercolors by Ohio Artists in May, and in April the Tenth Annual Exhibition of the Toledo Federation of Art Societies, to which are eligible pictures by all artists living in Toledo and within a radius of ten miles.

Many print shows have been arranged, among them an Exhibition of Contemporary American and European Etchings for November; American prints to supplement the American Painting Exhibition for December; Etchings from the Second International Exposition at Florence, Italy for January; and the exhibition of the Dayton Society of Etchers for March.

The work of the pupils of the Museum School of Design and the public school art classes will occupy several galleries in May. To particularly attract art students, tho of general interest, are such exhibitions as the Bakst Textile Designs to be shown from November 5 to 19; the Designs for Living Room Furniture, in March; and fine printing as illustrated by Fifty Books of the Year, in January.

The temporary exhibitions are changed the first Sunday of each month, and members should plan to visit the Museum at least once a month, taking full advantage of the opportunity to see the finest productions of the past and present in painting and other forms of art.

THE GOTHIC HALL

GOTHIC ART LECTURES

DURING the present season a series of lectures on Gothic Art will be given on alternate Fridays at 2:30 p. m. The special subjects of study will be the sculpture, painting, wood carving and stained glass of the period, as exemplified in the Gothic Hall, and the illuminated manuscripts and early printed books shown in the George W. Stevens Gallery. Additional talks will deal with the architecture of the period, in which the spirit of the age expressed itself most perfectly. All of those interested in this phase of art, the tremendous popularity of which is strikingly reflected in the building and interior decoration of today, are welcome to attend these lectures.

ART TALKS FOR CHILDREN

FOR many years the Saturday and Sunday Art Talks have been among the most popular of our children's activities. Before the building was enlarged, frequently two children sat on every chair and dozens of others in the windows and on the floor. The Lecture Hall seats twice as many as we could accommodate in those days, and yet, last year so great was the interest that it was necessary to repeat the talk on Sundays.

This year, therefore, beginning October 1, the Art Talks will be held on Saturdays at 2:30 and on Sundays at 2:00 and again at 3:20. The subject will be the Arts of France, each of the twenty-five talks being developed around the works of art of that country shown in the

Museum galleries. The series, presented by Miss Eula Lee Anderson, will begin with the days when castles and cathedrals were building, when knighthood was in flower, and will follow the growth of art to our own time. The stained glass, manuscripts, early printed books, bindings, etchings, lithographs, sculpture and painting of France, in which the Museum is so rich, will form the basis of the talks. The program is planned to develop an appreciation and love of French Art.

The attendance of children at the Art Talks is purely voluntary. They may come regularly or irregularly. Those who wish to do so may register, and if their attendance record is good, and they are able at the end of the season to pass a test, they are made Assistant Docents. As such they are awarded a badge, and they may guide other children, and grown-ups as well, thru the Museum, pointing out to them the important works of art of which they have learned, and telling them the reasons for their importance.

Last year over one hundred children qualified as Assistant Docents, and were frequently in the galleries to share their information with others.

LECTURES FOR MEMBERS

TO acquaint the members of the Museum and their friends with the great periods of art, and more particularly with the representative works from those epochs in the Museum galleries, a series of lectures has been planned for Friday evenings at 8:15 p. m. These will all be given by members of the Museum staff. The Director will speak each month on a phase of Gothic Art. The Museum's collection in this field, while still small, has made a rapid growth from its beginning, and with the splendid setting provided for it in the Gothic Hall, promises to become most important.

A group of talks on Oriental Art will be presented by J. Arthur MacLean, Curator of that department. He will discuss the interesting developments of art in the lands of the Far East, their interrelation and their influence on present day culture in the Occident. Elisabeth Jane Merrill, Supervisor of Education, will have as the general subject for her lectures Painting in the Nineteenth Century. The Museum is particularly rich in works of art of this period, the Libbey, the Secor and the Scott Galleries all containing paintings which are among the recognized masterpieces of the greatest artists of the time.

Music will also receive a place in the program, one evening of each month being devoted to analytical recitals. Modern Music and its Antecedents will be the theme of the series. Mr. Charles Paul Tanner will present this group, illustrating his talks with renditions on the organ. This series is essentially different from the Sunday concerts and will be of great interest to all music lovers.

A detailed program of these lectures and recitals appears elsewhere in this issue of the News. Members and their friends will be most welcome at them, as well as at all other activities.

ART APPRECIATION

WHILE it is the aim of the Museum to give to those who attend any of its educational activities an understanding of the fundamental reasons for the beauty inherent in a work of art, the series of Art Appreciation lectures is developed with this end especially in view. We all know what we like. In these classes we attempt to show the student why we like, or should like, the paintings that are considered great. The principles exemplified are applicable to all art.

The works selected for analysis this year are chosen from the contemporary American paintings in the Museum's permanent collections and the pictures to be shown in the temporary exhibitions. The class, which will be conducted by Miss Merrill, will meet each Monday at four o'clock in one of the Museum galleries. It is open to high school and university students and adults.

REPRESENT THEIR SCHOOLS

A SERIES of six talks on The Present and the Past will be given as heretofore on Saturday mornings at 9:30 by Miss Anderson. The children who attend are selected by their teachers from the upper grades of the public and parochial schools. They take notes on the talks and later tell their own class in school what they have learned at the Museum. Thus the children themselves spread the knowledge of art among their friends.

The subjects of the six talks for the current season are Egypt and her Neighbors, the

AN ART TALK GROUP

Greeks, the Romans, the Middle Ages, Italy and Her Neighbors during the Renaissance, and England and the Netherlands during the Renaissance. The children who are delegates from one group of schools attend for the six consecutive talks, and then they are repeated to those from other schools.

The purpose of the talks is not only to acquaint the students with the objects in the Museum but to show them why the study of the achievements of the past is important for developing the best in the life of today.

CHILDREN'S MUSIC APPRECIATION

ON Saturday mornings at 10:30 children will be taught how to listen to music intelligently. To this end a course in Music Appreciation will be given by Mr. Charles Paul Tanner. It will follow the same general lines as that in Music Appreciation and History for adults, stressing the underlying principles upon which good music is built, and their use by the great composers. Each talk will be illustrated with selections from masterpieces exemplifying the principle under consideration. Most of these will be rendered on the pipe organ. The principals of the schools of the city and the private music teachers may nominate for membership in the class pupils who are qualified, from their previous study, to undertake the work. The course does not parallel the regular instruction in music, but is planned to supplement and enlarge that of the schools.

FOR HIGH SCHOOL STUDENTS

TO vitalize for High School students the study of history, which in these days devotes far more attention to man's constructive achievements than to his wars of destruction and desolation, the Museum has provided for a number of years a series of talks on the Art Backgrounds of History. The interest in these has been great, for they closely parallel the general history course given in the schools, and they illustrate far more adequately than can be done in a history text book, the development of civilization as evidenced by its art production.

The course, as presented by Miss Merrill, is a general survey of art from its beginning in Egypt to the end of the Eighteenth Century. Each lecture is a unit in itself, and in past years many Museum visitors in addition to the students have found the talks of great interest. The lectures are given at four o'clock each Wednesday afternoon, and everyone is welcome.

AN ART HISTORY CLASS

THE general subject of study for the Art History Class for the year will be Medieval Art. This group will begin with the study of the Early Christian period, continue through Byzantine and Romanesque, and close with a very complete survey of the Gothic epoch. Works of art from the Museum's collections of manuscripts, books, ceramics, glass and Gothic art, supplemented by lantern slides of

other masterpieces, will be used to illustrate the talks. The many books on these periods in the Museum library will be available for further study by those who attend. The class will be conducted by Miss Merrill, will meet in the Lecture Hall each Friday evening at seven o'clock, and is open to everyone who is interested.

SCHEDULE OF SEASON'S EDUCATIONAL ACTIVITIES

LECTURES FOR MEMBERS

Friday Evenings at 8:15 o'clock

Oct. 7	India, the Mother Country of the Orient	J. Arthur MacLean
Oct. 14	The Russian School of Music	Charles Paul Tanner
Oct. 21	Saint Francis of Assisi and His Mission	Blake-More Godwin
Oct. 28	When English Artists Turned to Nature	Elisabeth Jane Merrill
Nov. 4	China, the Oldest Nation Alive	J. Arthur MacLean
Nov. 11	The Modern German Composers	Charles Paul Tanner
Nov. 18	The Walled Town	Blake-More Godwin
Dec. 2	Japan, the Repository of Eastern Art	J. Arthur MacLean
Dec. 9	Modern Music of Italy	Charles Paul Tanner
Dec. 16	The Growth of the Romanesque Style	Blake-More Godwin
Jan. 6	India's Art Legacy	J. Arthur MacLean
Jan. 13	French Music, Classic and Romantic	Charles Paul Tanner
Jan. 20	The Origin of Gothic Art	Blake-More Godwin
Jan. 27	The Nature Painters of France	Elisabeth Jane Merrill
Feb. 3	China's Art Legacy	J. Arthur MacLean
Feb. 10	The Organ, its History and Virtuosi	Charles Paul Tanner
Feb. 17	The High Gothic Period	Blake-More Godwin
Feb. 24	The Dutch Painters of Landscape	Elisabeth Jane Merrill
Mar. 2	Japan's Art Legacy	J. Arthur MacLean
Mar. 9	American and English Composers	Charles Paul Tanner
Mar. 16	The Gothic Decadence	Blake-More Godwin
Mar. 23	American Masters of the Nineteenth Century	Elisabeth Jane Merrill

GALLERY TALKS—GOTHIC ART

Alternate Friday Afternoons at 2:30 o'clock

Oct. 7	Learning from the Gothic Builders
Oct. 21	The Art Expressed in Great Cathedrals
Nov. 4	The Art Expressed in Historic Castles
Nov. 18	The Gothic Hall of The Toledo Museum of Art
Dec. 2	The Three Ages in Gothic Sculpture
Jan. 6	The Madonna in Sculpture
Jan. 20	The Appeal to the People thru Sculpture
Feb. 3	Design and Pure Color of French 13th Century Stained Glass Windows
Feb. 17	Development of the Art of Stained Glass in the 14th Century
Mar. 2	The Pictorial Element of 15th Century Stained Glass Windows
Mar. 16	Famous Windows of the Old World
Mar. 30	The Guild of St. Luke
Apr. 6	Early Steps in Miniature Painting—13th Century
Apr. 20	Striving towards Perfection—14th Century
May 4	The Expression of Nature—15th Century
May 18	Gothic Art—the Expression of the Life of the Gothic Age

A MUSEUM SCHOOL OF DESIGN CLASS ROOM

ART BACKGROUNDS OF HISTORY

Wednesday Afternoons at 4 o'clock

Sept. 28	Why the Art Background?
Oct. 5	Egyptian Art in the Time of the Pyramid Builders
Oct. 12	Art of the Feudal Age of Egypt
Oct. 19	The Spread of Power and the Gorgeousness of Art—The Egyptian Empire
Oct. 26	The Art of the Fertile Crescent
Nov. 2	The Little Known Aegeans and their Better Known Art.
Nov. 9	The Early Greeks
Nov. 16	The Advance of the Greeks towards Perfection in Architecture and Sculpture
Nov. 23	The Golden Age of Greece
Nov. 30	The Acropolis of Athens
Dec. 7	Alexander and the Spread of Greek Art
Dec. 14	The Romans as Builders
Dec. 21	The Forum—the Center of Rome
Jan. 4	Life of the Romans as Shown in Pompeii
Jan. 11	The Roman Empire in the East
Jan. 18	Growth of Art in the Western Roman Empire
Jan. 25	The Mohammedans and their Arts Enter Spain
Feb. 1	The Mediaeval Castle
Feb. 8	What the Normans Gave to England
Feb. 15	The Crusades and their Effect upon Western Europe
Feb. 29	The Monks and their Contribution to Architecture and the Arts of the Book
Mar. 7	The Mediaeval Town
Mar. 14	The Gothic Cathedral
Mar. 21	Italian Cities of the Renaissance
Mar. 28	The Italian Renaissance in its Glory
Apr. 4	The Renaissance in France and Spain
Apr. 18	The Renaissance in Northern Europe
Apr. 25	The Tudors and the Awakening in England
May 2	Art under the Stuarts
May 9	Louis XIV and France during His Time
May 16	Louis XV, Louis XVI and the French Revolution

MUSIC APPRECIATION AND HISTORY

Tuesday Afternoons at 3 o'clock

Oct. 4	Sound, Rhythm and the Terms Used in Music
Oct. 11	The Instruments of the Orchestra
Oct. 18	The Ancients and their Music
Oct. 25	The Founders of the Art of Music
Nov. 1	How to Listen to Music
Nov. 8	Rudimentary Form—The Folk Song
Nov. 15	Rudimentary Form—The Dance
Nov. 22	The Minuet
Nov. 29	Contrapuntal Music
Dec. 6	The Sonata
Dec. 13	The Sonata
Dec. 20	The Symphony Orchestra
Jan. 3	The Concert Overture
Jan. 10	The Opera and the Oratorio
Jan. 17	Bach, Handel, and Gluck
Jan. 24	Haydn and Mozart
Jan. 31	Beethoven, Schubert, Weber, Schumann and Berlioz
Feb. 7	Mendelssohn, Chopin and Liszt
Feb. 14	Verdi
Feb. 21	Wagner
Feb. 28	Franck, Brahms, Grieg and their Contemporaries
Mar. 6	Tschaikowsky and the Russian School
Mar. 13	American and English Composers
Mar. 20	To be announced later
Mar. 27	To be announced later

ART APPRECIATION

Monday Afternoons at 4 o'clock

Oct. 3	An Appreciation of Art and Why it is Desirable
Oct. 10	Art and the Laws that Govern It
Oct. 17	Cathedral Woods by Robert Henri
Oct. 24	Memorial Exhibition of Paintings by Carlton T. Chapman
Oct. 31	Along the River Front, New York by Everett L. Warner
Nov. 7	Woods in Winter by Walter Koeniger
Nov. 14	Current Exhibition
Nov. 21	Easter Sunday by Gari Melchers
Nov. 28	On the Beach by Jean McLane
Dec. 5	The Concert by John Johansen
Dec. 12	Exhibition of Works by American Painters
Dec. 19	Exhibition of Works by American Painters
Jan. 2	Jeanne Cartier by F. Luis Mora
Jan. 9	Exhibition of the Work of Ohio Women Painters
Jan. 16	Interior of Dutch Church by Alexander Robinson
Jan. 23	Blackwell's Bridge by George Bellows
Feb. 6	Centennial Exhibition of Paintings by Goya
Feb. 13	Centennial Exhibition of Paintings by Goya
Feb. 20	Centennial Exhibition of Paintings by Goya
Feb. 27	Centennial Exhibition of Paintings by Goya
Mar. 5	Centennial Exhibition of Paintings by Goya
Mar. 12	Centennial Exhibition of Paintings by Goya
Mar. 19	Centennial Exhibition of Paintings by Goya
Mar. 26	Centennial Exhibition of Paintings by Goya

Apr. 2	In the Garden by Frederick F. Fursman
Apr. 16	Exhibition of the Work of Toledo Painters
Apr. 23	The Song by Charles W. Hawthorne
Apr. 30	Memories by Frederick C. Frieseke
May 7	Exhibition of the Ohio Water Color Society
May 14	Southaven Mill by Walter Granville-Smith

CHILDREN'S ART TALKS

Saturdays at 2:30 o'clock. Sundays at 2:00 and 3:20 o'clock

Oct. 1- 2	Cathedrals and Castles of Old France
Oct. 8- 9	Stained Glass Windows and How They are Made
Oct. 15-16	Monks and the Guild of the Manuscript Makers
Oct. 22-23	The Art of Printing in France
Oct. 29-30	French Books and their Binders
Nov. 5- 6	The Sculpture of French Churches
Nov. 12-13	Bernard Palissy, the Potter
Nov. 19-20	Kings and Queens of France and their Pottery
Nov. 26-27	Jacques Louis David, the Painter of Emperor Napoleon
Dec. 3- 4	The Much-loved Painter of France, Jean Baptiste Corot
Dec. 10-11	Theodore Rousseau, the Painter of Trees
Dec. 17-18	Narcisse Diaz, the Painter of the Forest
Jan. 7- 8	Jean Francois Millet, the Peasant Painter
Jan. 14-15	Charles Jacque, Great Painter of Sheep
Jan. 21-22	Daubigny and Dupre, two Fine Painters of French Landscape
Jan. 28-29	The Animal Painter, Constant Troyon
Feb. 4- 5	Henri Harpignies and How he Found the Patterns in Trees
Feb. 11-12	Jules Breton and Leon Lhermitte, Followers of Millet
Feb. 18-19	Daumier and Gavarni, Lithographers of Humor
Feb. 25-26	The Greatest French Etcher, Charles Meryon
Mar. 3- 4	Edouard Manet, the Distinguished Portrait Painter
Mar. 10-11	French Painters of Impressions, Moret, Loiseau, LaTouche and D'Espagnat
Mar. 17-18	Jean Baptiste Carpeaux, French Sculptor of Laughter
Mar. 24-25	Auguste Rodin, the Greatest French Sculptor of our Times
Mar. 31 Apr. 1	Closing Program

ART HISTORY—SURVEY OF EARLY CHRISTIAN AND MEDIAEVAL ART

Friday Evenings at 7 o'clock

Sept. 30	Old Forms, New Uses
Oct. 7	Constantinople—Leader in Art in Eastern Europe
Oct. 14	East Meets West in Ravenna and Venice
Oct. 21	The Arabs and their Influence on the Arts of Europe
Oct. 28	Arts of Europe before and during the Time of Charlemagne
Nov. 4	The Romanesque Period and its Expression in Architecture
Nov. 11	Romanesque Churches of Germany
Nov. 18	Romanesque Arts of Germany
Dec. 2	Notable Examples of Romanesque Art in Central Italy
Dec. 9	Romanesque Art in Northern Italy
Dec. 16	Romanesque Art in Southern Italy and Sicily
Jan. 6	France and her Architecture during the Romanesque Period
Jan. 13	Romanesque Sculpture and other Arts of France
Jan. 20	England and Her Romanesque Churches
Feb. 3	Monasteries and Castles of Mediaeval Times
Feb. 10	France—Her Leadership in the Gothic Period
Feb. 17	Early French Gothic Cathedrals

Feb. 24	Later French Gothic Cathedrals
Mar. 2	French Gothic Sculpture
Mar. 9	Stained Glass Windows and Illuminated Manuscripts of France
Mar. 23	Flanders and Holland during the Gothic Period
Mar. 30	Arts of Germany in Late Mediaeval Times
Apr. 6	Gothic Period in Italy
Apr. 20	Gothic Cathedrals of Italy
Apr. 27	Gothic Cathedrals of Spain
May 4	England during Late Mediaeval Times
May 11	Castles of Old England
May 25	Gothic Cathedrals of England

DAILY SCHEDULE

Sundays:	2:00 P. M.	Art Talk for Children
	2:30 P. M.	Concert for Adults
	2:50 P. M.	Motion Pictures for Children
	3:20 P. M.	Art Talk for Children
	4:10 P. M.	Motion Pictures for Children
Mondays:	4:00 P. M.	Art Appreciation for Adults
Tuesdays:	3:00 P. M.	Music Appreciation for Adults
	3:00 P. M.	Second Year Color and Design
	4:00 P. M.	Methods for Art Teachers
Wednesdays:	3:00 P. M.	Composition
		Figure Drawing
		First Year Color and Design
		Home Furnishing
	4:00 P. M.	Art Backgrounds of History for Adults
	7:00 P. M.	First and Second Year Color and Design
		Lettering
		Fashion Drawing
		Home Furnishing
Thursdays:	9:00 A. M.	Design for Home Crafts
	3:00 P. M.	First Year Color and Design
		Lettering
		Decorative Illustration
Fridays:	2:30 P. M.	Gallery Talks—Gothic Art. Alternate weeks
	3:00 P. M.	Drawing for Design
		First and Second Year Fashion Drawing
		Lettering
	7:00 P. M.	Second Year Design in Lettering and Show-cards
		First and Second Year Poster
		First and Second Year Color and Design
	7:00 P. M.	Art History—Survey of Early Christian and Mediaeval Art
	8:15 P. M.	Lecture for Adults
Saturdays:	9:00 A. M.	Color, Design and Drawing for Children
		Second Year Color, Design and Drawing for Children
	9:00 A. M.	Art Talk for Selected Pupils
	10:30 A. M.	Music Appreciation for Children
	11:30 A. M.	Color, Design and Drawing for Children
		Second Year Color, Design and Drawing for Children
	1:45 P. M.	Motion Pictures for Children
	2:00 P. M.	Color, Design and Drawing for Children
	2:30 P. M.	Art Talk for Children
	3:30 P. M.	Motion Pictures for Children
	4:15 P. M.	Motion Pictures for Children

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The Museum is open week days from 9 A. M. to 5 P. M.
On Sundays and Holidays from 1 to 5 P. M.
On Friday evenings from 7 to 10 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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